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ABSTRACT

Five course titles are included in this music guide for use in grades 7-9: General Music 1, an introduction to music and musical instruments; General Music 2, a survey of types of music; History of Popular Music; Music--Guitar; and Basic Keyboard. The major objective of each course is predicated on student and teacher observation of the students' ability to perform the specific activities grouped in topic areas under the major objective. The teacher can use the guide to prepare lessons and to provide individual students and groups of students with a resource to aid them in achieving expected goals. The material is presented in portions of a school year, making it possible for students to relearn or make up a portion of a year's course. The activities or subobjectives were developed with Bloom's taxonomy of affective, cognitive, and psychomotor domains in mind. (JH)

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SECONDARY SCHOOLS CURRICULUM GUIDES

Prepared by:

THE FIFTH QUARTER PLAN

FUNDED BY:

TITLE III, E.S.E.A.

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Secondary School

C U R R I C U L U M G U I D E

Prepared By

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and

The Fifth Quarter Plan

Title III, E.S.E.A., 1965

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INTRODUCTORY NOTES

The Cranston Secondary School Curriculum Guides are intended to serve as a resource to teachers, students, department chairmen, guidance personnel, curriculum planners, and anyone else involved in present or future curriculum planning.

Teachers are urged to utilize the guides in lesson preparation and for purposes of providing individual students and groups of students with a resource; student achievement is often influenced by a knowledge of what is expected with respect to course objectives. Differences in abilities and needs among students and classes can be served by selecting appropriate objectives and activities.

The guides will also be useful for purposes of describing and communicating secondary curriculum goals to the public when such a need arises from time to time.

The organization of the guides is such that most sections present materials in terms of portions of a school year, thus making it possible for students to re-learn or make up a portion of a year's course. This is possible whether the course is offered in a full year or in shorter units of time.

GUIDE FORMAT

At least one major objective is stated for each section of the guide. Each is broad in statement encompassing the work of large units or entire sections.

Numbered objectives (Objective #1) are specific and intended to indicate the level of learning (the learning variable), the content (what will be learned), and the means of evaluation. Thus the objective describes learning in relationship to the learner. The teacher's function is to design methods which will effect the result. Most objectives in the guides are followed by "activities."

Suggested activities are intended to support the objective

to which they are assigned. Such statements either relate how the student will attain the objective or may be considered as sub-objectives.

OBJECTIVES IN TERMS OF LEARNING VARIABLES

Bloom and his colleagues devised a taxonomy of educational objectives designed to classify the behavior of students in three domains as a result of having participated in a series of instructional experiences. The three domains are the cognitive (intellectual), the affective (emotional), and the psychomotor (physical). Within each of these domains there is a hierarchy which denotes increasing complexity of learning as shown below.

Cognitive	Affective	Psychomotor
knowledge	receiving	frequency
comprehension	responding	energy
application	valuing	duration
analysis	organizing	
synthesis	characterizing	

In addition to the general technique of the behavioral statement, the authors were careful to differentiate the levels at which given behaviors could be expected of the student. Thus, in the cognitive domain a student's performance in the display of knowledge of a concept is less complex than the student's performance when he applies the concept in a given situation. Similarly, in the affective domain, a response to a situation is not as complex as the display of a value toward a given situation. Precise differentiation among variables is very difficult or, in many cases, impossible, but using these variables to formulate objectives is a means of focusing the attention of the teacher and the learner upon the existence of levels of learning.

TABLE OF CONTENTS

MUSIC

Grades 7-9

Title	Section	Suggested Grade
General Music I	MUS 1	7-9
General Music 2	MUS 2	7-9
History of Popular Music	MUS 3	7-9
Music: Guitar	MUS 4	7-9
*Basic Keyboard	MUS 13	7-12

*Included in both Jr. and Sr. High School guides.

MAJOR OBJECTIVE

THE STUDENT WILL INCREASE HIS KNOWLEDGE OF MUSIC IN EACH OF THE SPECIFIC AREAS CITED BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY TEACHER MADE TESTS AND TEACHER/SELF OBSERVATION.

Most of the activity sequence and some titles follow the text: Making Music Your Own, Book 7, General Learning Corp. 1971. Used by permission.

I. Environmental Sounds and Music

Activities:

1. Define the difference between random sound (environmental) and music.

2. Name and describe two examples of environmental sounds used in musical compositions.

3. Play given rhythms (page 238 of the text) using any object (s) found in a classroom.

4. Create at least three rhythmic patterns using any object(s) found in a classroom and to notate them with teacher assistance.

5. (Optional) Create a composition by tape recording environmental sounds. These sounds are to be organized into a definite form and also "notated" on paper.

II. Instrumental Program Music and Visual Images

6. Give the definitions of the following words: pitch, tempo, rhythm, dynamics, legato, staccato, crescendo, decrescendo and orchestration. (All of these words can be found in the textbook glossary).

7. Use the above words in describing a composition of program music.

8. Describe a scene or a story after listening to a composition of program music. It is not necessary to know nor to describe the composer's original "program."

9. Describe a scene or a story after listening to a composition of program music. It is not necessary to know nor to describe the composer's use of musical elements.

10. Explain a composer's use of musical elements and techniques in one of his pieces of program music that enable a listener to follow the story or visualize

the scene which was "described" musically.

11. Sing and/or play "Sea Calm" well enough to suggest the calmness of the sea.

12. Sing (with the class) one of the four parts of "One Quiet Night" well enough to assist the class in performing this song in an appropriate style.

13. Play given rhythms. The rhythms are to be steady so that the exercise which imitates the rhythm of a steam train is easily recognizable.

14. Organize notes and rests of different values into rhythm patterns.

15. Point out repetitions of rhythms heard in a minimum of three compositions.

16. Point out repetitions of rhythms seen in at least three musical scores.

17. Explain the necessity of some repetition in music.

18. Explain the necessity of some contrast in music.

19. Sing and/or play the rhythm phrases in "America, the Beautiful."

20. Sing with the class (one part or the other) the song "Pretty Saro." Once it is learned, the repetitions are to be identified.

III. Beat, Meter, and Tempo

21. Explain the meaning of and the use of time signatures in six pieces of music in the text.

22. Demonstrate understanding of the difference between beat and rhythm. This demonstration can involve the use of instruments or the use of marching and clapping in addition to a written or oral explanation.

23. Conduct in two, three, and four well enough to conduct a class in six given songs.

24. Give the meanings of these tempo markings: Largo, Adagio, Andante, Allegretto, Allegro, Presto

25. Demonstrate an understanding of tempo by performing or conducting three short pieces of music each in three different tempos.

26. Identify aurally whether a piece of music is in duple or triple meter.

27. Compare the time signatures of C and C to 4/4 and 2/2 in musical scores.

28. Sing and conduct "Jikel Emaiveni" which is in cut time.

29. Sing "Rain." This song has several meters and must be sung in exact time.

30. Sing "Havah Nageelah" accurately increasing the tempo on the second verse. All repeat signs are to be observed.

31. Read and clap given dotted-note rhythms.

IV. Melody

32. Give definitions of the following: melody, range, phrases, cadences, musical sentences, tonal center, tonic, key, tonality.

33. State and identify phrases in the song"Water Come a Me Eye"--first aurally with the recording and then visually with the score.

34. Identify cadences (which are found at the end of phrases) by raising your hand when you hear them.

35. Identify the tonic of any major key orally.

36. Sight-sing given exercises.

37. Perform the dotted-note rhythm in "Columbia, the Gem...."

V. Harmony

38. Identify, aurally, the difference between major and minor chords when they are played on a piano, organ, melodica, and/or auto-harp.

39. Identify, aurally, the difference between consonant and dissonant chords.

40. Identify the dominant seventh chords and the tonic chords in "The Star-Spangled Banner."

41. State definitions of the following: harmony, chord, major, minor, consonant, dissonant, tonic chord, dominant seventh chord.

42. Sing with a student or students the tonic and dominant seventh chords in the key of F.

43. Sing the I and V chords in the key of F with other students in accompaniment to at least two of the following:
"Clementine"
"Merrily We Roll Along"
"Polly Wolly Doodle"
"The More We Get Together"
"Streets of Laredo"
"Down in the Valley"

44. Sing or play given tonality (major and minor) exercises.

45. Sing or play a given exercise in preparation for learning "Joshua Fit the Battle of Jericho".

46. Sing or play any or all of the three parts of "Joshua Fit the Battle of Jericho."

47. Sing one or more of the parts of "America."

*VI. Syncopation

48. Clap or play on a percussive instrument given exercises in syncopation. (pages 253-255 of text).

49. Perform and point out the syncopation in a minimum of three of the following songs: "The John B. Sails" song (p. 123), "Oh, Won't You Sit Down" (P. 140), "New Hungarian Folk Song" (p. 205), "Yellow Bird" (P. 188).

50. Define syncopation.

VII. Musical Form

51. Identify, in a musical score, the repetition of sections.

52. Identify contrasting sections in a musical score.

53. Label sections of a musical score with letters of the alphabet to indicate repeated sections, contrasting sections, etc.

54. State the musical meanings of and reasons for the following repetition, contrast, form, three-part form AB, ABA.

55. Chart the rhyme schemes of given poetry by labeling the lines with letters of the alphabet. This process is analogous to charting the form of music.

*Optional

56. Clap and/or play given rhythms. After they are learned, the rhythms are to be repeated as necessary to create specific musical forms.

57. Define "fugue."

58. Perform with a class any or all parts of "Fugue."

59. Sing with a class any part of the song "Every Time I feel the Spirit."

60. Explain the purpose of D.S. Al Fine in the song "Every Time I feel the Spirit."

61. Sing and describe the form of "The Marines' Hymn."

VIII. Musical Form - Application

62. Demonstrate the ability to aurally analyze the form of music by completing a given chart of a piece of music

63. State the musical meaning of the words bridge, passage, and coda so that they can be identified in examples of them presented in a recording such as Tchaikovsky's "Trepak" from the Nutcracker Suite.

64. Indicate the dynamic changes of each section of Bizet's "Farandole."

65. Distinguish, aurally, sections of music employing counterpoint.

66. Listen to "I Love the Mountains" and describe its form.

67. Practice singing (or playing) a given music staff of thirds.

68. Sing chord progressions with classmates.

69. Sing (with classmates) given chord progressions to accompany the song "I Love the Mountains."

IX. Theme Variations I

70. Explain a minimum of three musical devices a composer can use to vary a theme. e.g. key (tonality). rhythm, dynamics, tempo, instrumentation, harmony, augmentation, dimunition, ornamentation, syncopation.

71. Describe the purpose of a bridge passage in a musical composition.

72. Describe the purpose of a coda in a musical composition.

73. Do given exercises for more familiarity with minor tonality.

74. Recognize in an orchestral rendition the melody of Haydn's Symphony No. 94, Mvy. 2 after hearing the melody played on the piano several times.

75. Describe the form of the melody of the second movement of Haydn's Symphony No. 94.

76. Describe the meanings and purposes of the following as they pertain to Haydn's Symphony No. 94: phrase, section cadence.

77. Learn "Rodger Young" and be able to explain correctly the repeat signs, double endings and the shifting of the harmony to the above melody.

X. The Fugue

78. Define the following: subject, exposition, voices, counterpoint, episode, imitation, stretto.

79. Locate the subject for all voices in the fugue "Parade."

80. Locate stretts in the fugue "Parade " with a group of students.

81. Perform at least two of the parts of the spoken fugue with a group of students.

82. Aurally identify the instrument used in Bach's "Fugue in G Minor."

83. Identify the form of the music Bach's "Fugue in G Minor."

84. Point out each entrance of the subject after studying the exposition section of Bach's "Fugue in G Minor."

85. Play the rhythm of the first ten measures of "The Little Fugue in G Minor" using percussion instruments.

86. Sing with a class: "Fugue."

87. Sing with a class: "March of the Three Kings."

XI. Rhythm - Application

88. Perform given rhythms with classmates using vocal and body sounds only.

89. Write a minimum of three sets of rhythms, two measures long, in four-four. These rhythms are to be performed by a class using a variety of vocal, body or environmental sounds (one for each set rhythms).

90. Conduct the class using your own rhythm score and include variety of pitch (harmony is optional), dynamics and tempo.

XII. The Musical Score

91. Sing along with a class "Spirit of the Summertime," prior to studying the instrumental score of the same piece of music.

92. Compare the vocal and instrumental versions of "Spirit of the Summertime."

93. Discuss or write about the instrumentation, meter, tempo, and dynamic indications of the score of Haydn's Symphony No. 94, Mvt. 2

94. Follow the I violin and II violin parts separately in sections A and B of Haydn's Symphony No. 94, Mvt. 2.

95. Describe how Haydn achieved variety in Variation I, sections A and B.

XIII. Timbre

96. Discern, aurally, the difference among the timbre (tone color) of the instruments of the string family, woodwind family, and the brass family.

97. Discern, aurally, the difference between timbres of the tone color of light orchestration and heavy orchestration.

98. Demonstrate what overtones are by using a piano.

99. Define: timbre (tam'br), fundamental tone, overtones, harmonic series, and orchestration.

100. Perform (with classmates) a given rhythm song. The sound producers suggested should be used and then percussion instruments for comparison of timbre (tone color).

101. Identify visually and aurally a minimum of four instruments of each family of instruments of the orchestra.

102. Identify the timbre of the four families of instruments of the orchestra as presented in Benjamin Britten's composition: The Young Person's Guide to the Orchestra.

103. Point out the various instrumental parts in an orchestral score.

104. Demonstrate the ability to hear a fragment of a theme repeated in an orchestral piece of music by identifying the instrument or instruments playing it.

105. State the musical meaning of: motive, sequence, orchestra, strings, woodwinds, brass, percussion, score.

106. Describe the function of keys and valves on woodwind and brass instruments.

107. Describe the various ways that vibration is made (to produce sound) by each type of orchestral instrument.

108. Describe the relationship of the instrument's size to its tonal range.

109. Audibly recognize each instrument or instruments which state the theme in the fugue (The Young Person's Guide to the Orchestra).

110. Clap given rhythms which are derived from the theme of Britten's "The Young...."

111. Clap the rhythm of the fugue subject of "The Young..."

112. Sing with the class the following rounds:

Tallis Round	Dona Nobis Pacem
Hey Ho! Nobody Home	Die Musici
Alleluia	Hunting Round

XIV. The Violin

113. Discuss or write about the virtuosity of the violin as a solo instrument.

114. Explain a minimum of four methods of producing various timbres on the violin e.g. vibrato, spiccato, pizzicato, double stops, harmonics, tremolo, glissando.

115. Name a minimum of five parts of the violin and three of the bow.

XV. String Ensembles

116. Describe chamber music.

117. Describe a string quartet.

118. Recognize aurally the timbre of a string quartet.

119. Describe a serenade such as was popular with the eighteenth century composers.

120. Aurally recognize Theme A in Mozart's Eine Kleine Nachtmusik, "Minuet" which is a serenade written for strings alone.

XVI. Woodwind and Brass Ensembles

121. Recognize the timbre of a woodwind quintet.

122. Recognize the timbre of the orchestra's brass section.

123. Describe the orchestration of a woodwind quintet.

124. Indicate what each instrument of the quintet contributes to the whole.

125. Define ensemble as it pertains to musical performance.

126. List the standard number and kinds of instruments of the modern symphony orchestra.

127. Aurally identify Themes I and II of Hindemith's woodwind quintet entitled Kleine Kammermusik.

128. Listen to "Fanfare" from Paul Dulas' ballet LaPeri and be able to describe the difference in timbre of this music from Hindemith's Kleine Kammermusik.

XVII. Percussion Ensembles

129. Discuss or write about how percussion instruments can be used to express musical ideas.

130. List and/or identify 12 out of the 29 percussion instruments used in Varese's composition Ionisation.

131. Describe how Varese used the following instruments percussively in his composition Ionisation: piano, chimes, celesta.

132. Discuss or write about the rhythm, timbre, dynamics and texture of Varese's Ionisation.

XVIII. Musical Texture

133. Define the following words which are used to describe musical texture: monophonic, polyphonic, or homophonic.

134. Indicate whether music played for him is monophonic, polyphonic, or homophonic.

135. Sight-sing a minimum of one line of "Hodie Christus Natus Est" (page 65 of text).

136. Perform with a class the song "Rain" (Page 174 of text).

137. Perform with a class the song "Tina, Singer" (page 179 of text).

XIX. Combining Textures

138. Indicate changes of musical texture in any given composition. One example: Handel's Hallelujah! Chorus from Messiah.

139. Define oratorio.

140. Play or sing one part of a given vocalchording (p. 250).

141. Define: tonic, subdominant, dominant chords.

142. Accompany the following songs with a piano, accordian, guitar, ukelele, autoharp or tuned bells:
"On My Journey" (P. 120)
"Lolly Too-dum" (P. 126)
"When the Saints Go Marching In" (P. 130)
"Water Come a Me Eye" (P. 176)

XX. The Harpsichord and Piano

143. Compare the harpsichord and the piano in terms of construction and dynamic possibilities.

144. Discuss or write about the changes in styles of musical composition as influenced by experimentation and changes in the construction of instruments.

145. Discern the difference in timbre between the piano and harpsichord.

XXI. An Opera Overture

146. Define overture as it pertains to opera, oratorio, and/or ballet.

147. Describe how a composer can use any of the following musical devices to express two contrasting ideas: instrumentation, pitch, dynamics, tempo, tonality (key), articulation.

148. Identify either or both of the themes representing the two contrasing (main) characters in Wagner's The Flying Dutchman, Overture.

149. Describe a minimum of two ways that the Dutchman's and Senta's themes are different (Orchestration, pitch, dynamics, tempo).

150. Sight-sing three out of the seven rythm and tonal review exercises on P. 248 of text.

XXII. Program Music

151. Follow a minimum of two themes in program music. (The teacher shall determine how the student is to indicate recognition of the various themes).

152. Define the difference(s) between program music and absolute music.

153. Clap the rhythm of the excerpts from the overture to the Flying Dutchman P. 45 of the text.

XXIII. A One Act Opera

154. Study and entire opera (Menotti's The Telephone) and be able to summarize it.

XXIV. Dialogue in Music

155. Indicate how elements of music are used to suggest moods and emotions.

156. Make an analytical study of how two composers (Schubert and Mussorgsky) created dialogue in programmatic or dramatic music. For instance:

1. Schubert's Erl-King
Study English translation by Goethe.
Does the music follow the moods?
Describe the characters. How?

2. Mussorgsky's Pictures at an Exhibition. "Samuel Goldengerg and Schmuyle" How does the composer make the men's personalities different? In what way does the composer indicate a conversation? How does the conversation end?

XXV. Counterpoint

157. Define the difference between chordal and contrapuntal music.

158. Sing, clap, or play a round or canon with other students and/or the teacher.

159. Visually depict counterpoint in given examples (pages 50 and 51.)

160. Sing given partner songs (P.249) with someone else.

161. Sing, clap, or play one or more parts of "The Water is Wide" (P. 182).

XXVI. The Motive

162. Point out repetitions of the motive in Bach's Minuet in G (P. 72).

163. Point out fragments of the motice in Grieg's Peer Gynt, Suite I (P. 71 of text).

164. Analyze 16 measures of Chopin's Prelude (P. 72) in regard to the composer's use of the motive.

165. Define these musical terms: motive, repetition, fragmentation, sequence.

166. (optional) Analyze Beethoven's Symphony No. 5, Mvt. 1 for development of motive.

167. Write a two-measure motive and to give examples of extending it with a variety of musical ideas. (See PP. 251-252.)

XXVII. Compositional Devices

168. Chart the form of a piece of music such as "Andante-Chorale St. Antonii" (Haydn's Divertimento No. 1 in B-flat, record III), and Gould's American Salute.

169. Write a three-measure sequence when given the motive and the first note of each of the two

entrances, supplied by the teacher.

170. Rewrite a minimum of three measures of musical notation using the compositional device of augmentation.

171. Listen to Gould's American Salute and indicate fragmentation of the motive by naming the words of "When Johnny Comes Marching Home" associated with the fragment.

172. Perform any part or parts of exercise 21 on page 252 of text.

173. Sing, clap, or play the following songs:
"Gaudeamus Igitur" (P. 185)
"Columbia, the Gem of the Ocean" (P. 226)
"Chorale St. Antonii" (P. 186)

XXVIII. More Compostional Devices

174. Explain the compostional devices diminution and augmentation for expanding a musical idea.

175. Count and identify by alphabetizing the phrases in Billings' "Chester" (P. 78).

176. Describe "Chester" in regard to its musical texture.

177. Demonstrate an understanding of diminution by rewriting four measures of given music using that device.

178. Demonstrate an understanding of augmentation by rewriting four measures of given music using that device.

XXIX. A Compostion for Orchestra

179. Explain the mood differences among the seven movements of Holst's orchestral suite The Planets.

180. Discuss or write about the various musical devices used to express the extramusical ideas in Holst's The Planets.

XXX. The Chorus

181. Describe a minimum of four musical devices that Walton uses to "tell" the story in his oratorio Belshazzar's Feast.

182. Describe how the composer of Belshazzar's Feast intensified the text through musical means.

183. Study Randall Thompson's Alleluia and be able to describe the use of dynamics and texture for variety.

XXXI. Art and Imagination

184. Compare a variety of art forms (poetry, painting and music) which have a common subject.

185. Discuss or write about ways in which sounds and sights can affect the imagination.

186. Discuss or write about how two painters treated the subject of water to create particular moods. (see pages 116 and 117)

187. Pick out the words and phrases in given poems (pages 116 and 117) that are particularly expressive.

188. Compare the moods created in the music of the excerpt of Wagner's Overture to The Flying Dutchman and Ive's The Pond.

189. Explain why an imaginative mind is as essential to the individual who experiences a work of art as it is to the one who creates it.

MAJOR OBJECTIVE

THE STUDENT WILL INCREASE HIS KNOWLEDGE OF MUSIC IN EACH OF THE SPECIFIC AREAS CITED BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY SELF AND TEACHER OBSERVATION.

Most of the activity sequence and some titles follow the text: Making Music Your Own, Book 8, General Learning Corp. 1971. Used by permission.

I. The Voice

Activities:

1. Analyze the speaking and singing voice in terms of PITCH, QUALITY, INTENSITY, and ARTICULATION.
2. Become aware of his own voice and to be able to explain two or three physical reasons why his voice is different from anyone elses.
3. Make a comparison of the speaking and singing voice.
4. Describe how Pete Seeger uses his voice in his recording of "The Foolish Frog."
5. Demonstrate tonal variations by using a tonal exercise.
6. Perform syncopation exercises in preparation for learning "Got to Travel."
7. Perform with the class one of the four parts of the song "Got to Travel."
8. Participate in four out of these seven rounds:

"Song of Peace"

"To the Greenwood Tree"

"Hallelluia!"

"Let All Be Joyful"

"Come, Let's Dance"

"Alleluia"

"An Malzel"

II. Style in Performance

Activities:

9. Describe a minimum of three singing styles.

10. Analyze how the voice is used to interpret a folk song, a blues song, and a dramatic operatic aria.

11. Perform these songs with the class:

    a. Folk Song: "I Know Where I'm Goin'"

    b. Art Song: "Der Lindenbaum"

    c. Operatic Aria: "Toreador Song"

    d. Musical-comedy Song: "Seventy-six Trombones"

    e. Blues: "Joe Turner Blues"

12. Describe SEQUENCE in music after studying and singing (alone or with a group) a given exercise in G.

13. Clap or play on a percussive instrument rhythm exercises in preparation for "Puttin' On the Style."

14. Analyze the styles of performance for the following songs:

    "Puttin' On the Style"

    "In a Manger"

    "Come, Ye Thankful People, Come"

    "Gypsy Rover"

15. Sing with the class two styles of "Our Beautiful Valley." (chordal and a round)

16. Sing one of the three parts of the following songs emphasizing the differences in style:

    "Hine Ma Tov"

    "Ding-Dong! Merrily on High"

III. Choral Styles

Activities:

17. Describe the GREGORIAN CHANT (plainsong) style of choral singing.

18. Explain POLYPHONY as it applies to the development of choral singing.

19. Count and clap given rhythm patterns as four-part rounds.

20. Define MONOPHONIC, POLYPHONIC, HOMOPHONIC.

21. Sing with the class one of the three parts of the canon (in Latin): "Non Nobis, Domine."

22. Sing one of the three parts with the class of the "Nine Hundred Miles" (D minor).

23. Sing one of the four parts of "All My Trials."

24. Describe CANTATA as compared to a CHORALE.

25. Compare the musical textures (homophonic and polyphonic) of the hymn "Num Danket Alle Gott" by Bach and his cantata Kyrie Eleison.

26. Perform and/or describe the styles of the following songs as compared to chorales and cantatas:

"Now Thank We All Our God"

"Lord Jesus, Blessed Prince of Peace"

"There Stood in Heaven a Linden Tree"

"America"

"Still, Still, Still"

27. Sing one of the parts of "The American Hymn"

28. Sing one of the parts of "God Bless America."

29. Define ORATORIO.

30. Describe general differences between the musical styles of the Classical period and the Romantic period.

31. Name two or three composers from each of these periods: Baroque, Classical, Romantic.

IV. The Opera: Carmen

Activities:

32. Give a definition of OPERA.

33. Define LIBRETTO, PRELUDE, CHORUS, ARIA, DUET, MEZZO-SOPRANO, BARITONE, TENOR.

34. Relate the story of the opera CARMEN.

35. Recognize aurally the following parts of Georges Bizet's Carmen: Prelude

"Chorus of Cigarette Girls"

"Habanera"

"Gypsy Song"

"Toreador Song" and "Chorus"

Duet and Final Chorus

36. Clap or play in a percussive way the rhythms based on the Prelude from the opera Carmen by Bizet.

37. Sing alone or with a group a tonal exercise using numbers, syllables, or letters. The exercise is based on "Habanera" from the opera Carmen.

38. Identify the three themes in Carmen.

39. Describe the form of the opera Carmen.

40. Describe the contrasting moods in Carmen with words such as gay, sombre, etc., as well as in terms of rhythm, tonality (major, minor), tempo, articulation (staccato, legato), instrumentation, texture.

V. The Baroque - Orchestra

Activities:

41. Describe the development of the early orchestra.

42. Describe the instrumentation and the instruments of a Baroque orchestra.

43. Describe the use of concertino, repieno in the concerto grosso style popular in the Baroque period.

44. Become familiar with the timbre of a Baroque orchestra by listening to recordings.

45. Perform with the class a spoken "Concerto Grosso."

46. Sing one part of the song, "Praise to the Lord."

VI. The Classical Orchestra

Activities:

47. Describe how the Baroque orchestra was expanded to become the Classical orchestra.

48. Describe the changes in the instruments themselves by the time of the Classical period.

49. Describe the characteristics of orchestral music in the Classical period.

50. Study the score of Mozart's Overture to The Marriage of Figaro (p. 55) and name the instruments commonly used in our modern orchestra that are missing in the standard Classical orchestra.

51. Describe the use of sudden dynamic changes in Classical music.

52. Perform one of the parts of the rhythm ensemble (pp. 266 and 267) using a percussion instrument or other sound-producing object.

VII. First Movement of a Classical Symphony

Activities:

53. Outline and explain sonata form which was commonly used for first movements in Classical symphonies.

54. Describe how a composer can expand a musical idea.

55. Count and clap exercises in preparation for studying Mozart's Symphony No. 40 in G Minor, Movement 1.

56. Compare given rhythms with the first theme of Mozart's Symphony No. 40.

57. Identify aurally and visually in the score the two main themes of the first movement of Mozart's Symphony No. 40.

58. Define: symphony, exposition, development, recapitulation, bridge, codetta, and coda.

VIII. The Romantic Orchestra

Activities:

59. Describe the growth of the orchestra into the symphony orchestra.

60. Describe the characteristics of orchestral music in the Romantic Period.

61. Count and clap rhythm patterns based on Gliere's Russian Sailor's Dance.

62. Participate in the singing of chord progressions in G Minor.

63. Sight-play or sight-sing tonal variations based on the Russian Sailor's Dance.

64. Describe the differences among the three tonal variations and the original Russian Sailor's Dance.

65. Explain the composers use of tone color in the Romantic Period.

66. List at least seven out of the ten instruments and the changes made to the Classical orchestra for the development into the Romantic orchestra.

67. Describe the overall timbre of a Romantic orchestra.

IX. The Modern Orchestra

Activities:

68. Explain some of the minor variations in the instrumentation employed by modern composers.

69. Count and clap changing meter based on Stravinsky's "Games of Rival Tribes" from The Rite of Spring.

70. Count and clap off-beat patterns based on Stravinsky's "Games of Rival Tribes."

71. Be able to explain diagrams of the Baroque, Classical and Romantic orchestras.

X. The Conductor

Activities:

72. Explain the role of the conductor.

73. Explain the training and skills that a conductor needs.

74. Hear differences between two conductors' performances of the same piece of music.

75. Sing with a small or large group exercises in tone (Keys of G major and G minor).

76. Sing with a group a round which is based on Mozart's Symphony No. 40, Movement 3.

77. Sing one of the four parts of the song "El Vito" which has syncopation similar to that found in Mozart's Symphony No. 40, Movement 3.

XI. The Performer

Activities:

78. Discuss the role of the performer as a cultural ambassador.

79. Become familiar with the musical content of the third movement of Mendelssohn's Concerto in E Minor for Violin.

80. Define concerto.

81. Clap the rhythms based on Mendelssohn's Concerto in E Minor for Violin.

82. Recognize aurally the three themes in Mendelssohn's Concerto in E Minor for Violin.

XII. The Baroque Period

Activities:

83. Summarize a minimum of three characteristics of the Baroque Period.

84. Study representative compositions of Bach and Handel.

85. Present a brief historical background of the Baroque period.

86. Compare the obvious differences of timbre, melody and rhythm between Ussachevsky's Piece for Tape Recorder and Handel's Water Music. Introduction-Allegro

87. Listen to Handel's "Hornpipe" from Water Music and discuss the rhythm, instrumentation and melody.

88. Follow the score of Bach's Wachet auf (Sleepers, Wake) while listening to the recording of it.

89. Define: chorale, chorale prelude, concerto grosso.

90. Count and clap the rhythm pattern of

91. Perform with the class one of the parts of "Sleepers, Wake."

92. Perform with the class one of the parts of "Invocation."

XIII. The Classical Period

Activities:

93. Summarize a minimum of three musical characteristics of the Classical period.

94. Describe the standard string quartet.

95. Define rondo form.

96. Present a bried sketch (outline) of the general history of the Classical period.

97. Discuss with the class the characteristics of Mozart's Symphony No. 40 in G Minor, Mvt. 1

(exposition) in regard to its melody, rhythm, texture and timbre.

98. Do the same with Haydn's String Quartet in F Major, Op. 3, No. 5, Mvt. 4

99. Count and clap a rhythm exercise in preparation for listening to Beethoven's Sonata for Piano, Op. 13, Mvt. 3.

100. Point out the first theme of Beethoven's Sonata for Piano, Op. 13, Mvt. 3 each time that it is presented in the composition. The theme is to be labeled A.

101. Point out the contrasting themes and label them B and C in the same composition. (The resulting diagram should be ABACABA - the Classical rondo form)

XIV. The Romantic Period

Activities:

102. Summarize a minimum of three musical characteristics of the Romantic period.

103. Present a brief sketch of the general history of the Classical period.

104. Define "The Art Song."

105. Define "The Solo Piano Piece" as it is related to the Romantic period.

106. Define the Symphonic Poem.

107. Listen to the following examples of Romantic composition:

(symphonic)	"Russian Sailor's Dance" from The Red Poppy by Gliere.
(art song)	"Der Lindenbaum" from Die Winterreise by Schubert
(piano solo)	Fantaisie-Impromptu, Op. 66 by Chopin
(program music)	"Vltava" (The Moldau) from Ma Vlast (My Country) by Smetana

108. Count and clap a rhythm exercise in preparation for listening to Smetana's The Moldau.

109. Explain nationalism in music.

110. Identify aurally a minimum of six out of ten themes (scenes) of Smetana's The Moldau.

111. Sing with the class the Israeli round "Shalom, Chaverim."

XV. Impressionism

Activities:

112. Explain briefly the revolt of the French impressionists (painters and musicians) against the German artistic style.

113. Present a brief historical sketch of the period in further explanation of Impressionism vs. German romanticism.

114. Compare aurally the following compositions in regard to melody, rhythm, dynamics, timbre and mood: "Ride of the Valkyries" (excerpt) from Die Walkure by Wagner (1813-1883)
"Play of the Waves" from La Mer (The Sea) by Debussy (1862-1918)

115. List at least four of the characteristics of the music of Debussy.

116. Count and clap a rhythm exercise for practice in performing dotted rhythms.

117. Perform one or more parts of the following songs which include dotted rhythms:
"Battle Hymn of the Republic"
"The Star-Spangled Banner"
"Toreador Song"

XVI. Music of the Twentieth Century

Activities:

118. Hear and compare three examples of twentieth-century music such as:
"Billy the Kid" (excerpts) by Copland
"Goethe-Lieder, No. 2" by Dallapiccolo
"The Rite of Spring" (excerpts) by Stravinsky.

119. List at least five distinguishing characteristics of modern music noting that not all of them are present in every composition.

120. Define atonality in music.

121. Design a twelve-tone tone row and to write its inversion, retrograde and retrograde inversion.

122. Discern Dallapiccolo's tone row for his composition "Goethe-Lieder, No. 2" in the first line of the score.

123. Listen to Igor Stravinsky's "The Rite of Spring," Games of Rival Tribes" and "Entrance of the Sage."

124. Discuss musical characteristics of a twentieth-century composition by using six measures of the full score of Stravinsky's "The Rite of Spring."

125. Study the twentieth-century musical device of meter changes, to be able to clap or play a rhythm exercise.

126. Sing(alone or with a group) the familiar tune of "Twinkle Twinkle Little Star" in its original meter and then with altered meters.

127. Sing one or more parts of the song "The Fiddler" which has meter changes.

XVII. The Elements of Jazz

Activities:

128. Recognize aurally a minimum of four unique characteristics of jazz.

129. Recognize aurally an altered timbre of a trumpet and a trombone.

130. Define: syncopation, blue notes, timbre, mutes, improvisation, style, bossa nova, jazz, rock.

131. Sing on a neutral syllable given exercises for the purpose of understanding the function of flatted thirds and sevenths in jazz.

132. Read the syncopated rhythm patterns in at least four of the following songs:
"Banuwa"
"Everybody Loves Saturday Night"

"Goin' Down the Road"
"If I Had a Hammer"
"Jamaica Farewell"
"O Mary, Where is Your Baby?"
"Puttin' on the Style"

133. Perform by singing or playing one of the parts of the following songs:
"Wade in the Water"
"Joe Turner Blues"

XVIII. Early Jazz Styles

Activities:

134. Discover the blues form by creating a 12-measure blues.

135. Describe the chord progressions in jazz as part of the explanation of jazz players' ability to improvise.

136. Discuss or write a brief paper about the early history of jazz.

137. Define the following in relation to jazz: ragtime, Dixieland, vibrato, contrapuntal texture, boogie-woogie, New Orleans style.

138. Explain alla breve (cut time)

XIX. Later Jazz Styles

Activities:

139. Describe the development of jazz from the swing era to the present day.

140. Define the term riff (a musical device) as used by swing bands.

141. Identify riff aurally in swing music such as "Riff Interlude" by Count Basie.

142. Compare the sounds of early jazz with later jazz in regard to its beat, size of the bands, use of riffs, use of improvisation and the use of written music.

143. Define and identify aurally rides in jazz.

144. Explain differences among Bop, Cool Jazz and Rock 'n' Roll.

145. Count and clap four rhythm patterns (to include syncopation) separately and then all four with a group.

146. Perform (play or sing) one of the parts of the song "Good News."

147. Demonstrate an understanding of the musical terms D.S. al Fine by the accurate performance of "Good News."

148. Perform "Good News" in another manner by singing it as a round with the class.

XX. Music of the World's Peoples

Activities:

149. Explain briefly the varied types of music in different parts of the world.

150. Show how the elements of music are used in some primitive and folk cultures and in the art of some non-Western cultures. The musical examples which can be used are:
Song from a Yoruba tribe.....Africa
Aborigine Tribal Song..... Australia
Chant from Azarejot (excerpt).....Afghanistan
Gazel Niguie Guitchini.....Turkey
Connla.....Ireland
Music for Banquets and Distinguished Persons.....Cambodia
Improvisation on "Dadra" by Ravi Shankar...India
Declaration Paysanne by Jean Leon Destine..Haiti

151. Count and clap a rhythm exercise in preparation to singing "Banuwa."

152. Sing one or more parts of at least four of the following songs of different countries:
"Banuwa".....Liberia
"This Land is your Land".....America
"Du, Du Liegst Mir im Herzen"..Germany
"El Vito".....Spain
"Tumbalalika".....Palestine
"Crescent Moon".....China
"Echo" (round).....France

XXI. The American Musical Theatre

Activities:

153. Trace and development of the American musical theatre from the minstrel show to the present-

day Broadway musical.

154. Compare the qualities that characterize various forms of American musical theater such as the minstrel show, vaudeville, operetta and Broadway musical.

155. Listen to the following compositions and explain the different uses of the elements of music and the style of the texts:
"Camptown Races".....Foster (1826-1864)
"In the Evening by the Moonlight"..... Bland (1854-1911)
"Ah, Sweet Mysteries of Life" from
Naughty Marietta.....Herbert (1859-1924)
"You are Love" from Show Boat .....Kern (1885-1945)
"I Got Rhythm" from Girl Crazy.....Gershwin (1898=1937)
"The Surrey with the Fringe on Top"
from Oklahoma!.....Rogers (1902)-Hammerstein (1895-1960)
"Tonight" from West Side Story.....(1918-)

XXII. Broadway

Activities:

156. Become familiar with a Broadway musical by studying its plot and selected musical excerpts. (The Music Man by Meredith Wilson 1902-).

157. Sing one or more parts of the following songs:
"Goodnight, My Someone"
"Lida Rose" and "Will I Ever Tell You?"
"Pick a Little, Talk a Little" and "Goodnight Ladies"
"Wells Fargo Wagon"

158. Do a rhythm exercise which uses the rhythms of "Seventy Six Trombones" and "Goodnight, My Someone."

159. Create different effects with the student's favorite songs by singing or playing them in different time signatures.

XXIII. Electronic Music

Activities:

160. Become familiar with an example of electronic music such as Piece for Tape Recorder by Ussachevsky.

161. Explain how pitch, dynamics, and timbre are used in electronic music.

162. Use a record player to demonstrate how variations in music are possible by altering conventionally recorded music through electronic manipulation.

163. Use a motion picture projector and film to demonstrate how variations in music are possible by altering conventionally recorded music (sound track only) through electronic manipulation.

164. Develop an understanding of electronic music by studying five fundamentals:

1. Any sound can be recorded and preserved on tape.
2. Sounds preserved on tape can be examined and rearranged at will.
3. The pitch, duration, and timbre of any sound can be manipulated by means of electronic equipment.
4. Different sounds can be combined or mixed.
5. Electronic music is usually recorded and reproduced by a recordingdevice. It cannot be performed live by musical instruments.

165. Develop an understanding of the techniques of electronic music writing by listening to Vladmire Ussachevsky's Demonstration of Electronic Sounds after learning what instruments were used and after reading the fourteen electronic manipulations made of the original sounds of these instruments.

166. Recognize aurally any of the sounds heard in the demonstration recording when listening to Ussachevsky's Piece for Tape Recorder.

167. Define: avant-garde, frequency, tremolo, recording head, playback head.

168. Explain the difference between electronically produced and electronically altered sounds.

169. Listen to "Spectrum" by Herbert Brelawa, written for a high school band, a compostion for concert band and prerecorded tape.

170. Explain form in electronic music as compared to form in conventional music.

MAJOR OBJECTIVE

THE STUDENT WILL DISPLAY A VALUE FOR POPULAR MUSIC BY COMPLETING THE FOLLOWING SUGGESTED ACTIVITIES ON THE HISTORY OF POPULAR MUSIC AS MEASURED BY SELF AND TEACHER OBSERVATION.

I. Primitive African Music to Soul Music and Rhythm and Blues

Objective #1: The student will analyze primitive African music, rock and roll, and soul music through comparison and contrast by performing the following suggested activities as measured by self and teacher observation.

Activities:

1. Identify aurally and demonstrate primitive African music produced by body sounds (e.g. clapping, feet stamping, etc.)
2. Identify aurally three out of ten primitive African instruments including drums, stringed instruments, wind instruments.
3. Make and play a primitive instrument in accompaniment of a simple song (student's choice).
4. Discuss African use of instruments and vocal devices in African music.
5. Describe "call and response" in African and contemporary music.
6. Aurally identify "call and response" in any given example of it.
7. Compare rhythm as opposed to polyrhythm - note the meaning of the prefix poly.
8. Identify aurally polyrhythms in any given examples of it including recordings of African music.
9. Listen to "Missa Luba" and discuss Western cultural influences on African music.
10. Compare improvisation in music to stage entertainers such as Jonathan Winters.
11. Give an example of a song that illustrates syncopation from your past experience.
12. Perform with clapping or a percussive instrument examples of syncopation. (This may be done individually or with a group.)
13. Identify syncopation aurally while listening to any given example of it.
14. Play a rhythmic pattern using a percussive instrument with a group to produce polyrhythms. At least one "section" should use syncopation.

15. Listen to "Scherzo" from Afro-American Symphony. (See No. 76 in Exploring Music 7.)

16. Listen to the following Rhythm and Blues and aurally identify call and response, polyrhythms, and syncopation:
"Ol' Man River" by the Ravens
"It's Too Soon to Know" by The Orioles
"Drinkin' Wine Spo-Dee-O-Dee" by Stick McGhee and His Buddies
"Cole Slaw" by Frank Cully
"If You See the Tears in My Eyes" by The Delta Rhythm Boys

17. Discuss the use of Call and Response, Polyrhythms, and Syncopation in the following:
"Anytime, Anyplace, Anywhere" by Laurie Tate and Joe Morris
"Goodnight Irene" by Leadbelly
"Don't You Know I Love You" by The Clovers
"Shouldn't I Know" by The Cardinals
"Chains of Love" by Joe Turner

18. Compare the use of call and response, polyrhythms, and syncopation in the following to examples of African music:
"Heavenly Father" by Edna McGriff
"Wheel of Fortune" by The Cardinals or by Kay Starr or Jaye P. Morgan
"5-10-15 Hours" by Ruth Brown
"One Mint Julip" by The Clovers

19. Discuss common elements of style in the songs listed in activities 15, 16, and 17.

20. Discuss how Pop artists "smoothed" out Rhythm and Blues when they emulated R and B singers.

21. Discuss later Rhythm and Blues music in regard to style and musical devices and orchestration in these examples:
"A Begger for Your Kisses" by the Diamonds
"Mama, He Treats Your Daughter Mean" by Ruth Brown
"Yes, It's You" by The Clovers
"Money Honey" by The Drifters
"Sh-Boom" by The Chords

22. Compare and contrast the 1954 Joe Turner recording of "Shake, Rattle and Roll" (Rhythm and Blues) with the 1967 Arthur Conley's (Rock'n Roll) revival of it as recorded by Bill Haley and The Comets.

23. Discuss the styles of "Honey Love" by the Drifters and "Jam Up" by Tommy Ridgeley.

24. Compare and contrast LaVern Baker's Rhythm and Blues recording of "Tweedle Dee" with the pop recording of it by Georgia Gibbs.

25. Listen to Ray Charles' "I've Got a Woman". Be able to discuss his gospel style.

26. Listen to and discuss whether Pop influences the Rhythm and Blues hits of 1955 in any of the following:
"Blue Velvet" by The Clovers
"Close Your Eyes" by The Five Keys
"Adorable" by The Drifters
"Greenbacks" by The Platters

II. Popular Music Chronicles Our Country's Growth

Objective #2: The student will increase his knowledge of the popular music that evolved from historic events in our country's growth by performing the following suggested activities as measured by self and teacher observation.

27. Describe the religious and/or political music of Colonial days.

28. Give a brief outline of the Colonial composer William Billings (1746-1800).

29. Perform Billings' "Chester", America's first great war song.

30. (Optional) Study and give a report on The Music of the Pilgrims by Waldo Seldon Pratt.

31. Study "Songs with Sentiment," particularly those of Henry Russell:
"The Old Arm Chair"
"The Old Family Clock"
"The Old Spinning Wheel"
"That Old Gang of Mine"
"Woodman, Spare That Tree"

32. Describe Minstrels which were popular in the second half of the nineteenth century. (Our first native form of musical theater.)

33. Listen to and discuss Songs of the Negro by such composers as Stephen Foster and James A. Bland.

34. Listen to and discuss Civil War Songs (over 10,000 were composed) such as:
South: "Dixie" (written by a Northerner)
North: "The Battle Hymn of the Republic" (written by a Southerner)
South: "Maryland, My Maryland" (German hymn tune)
South: "The Bonnie Blue Flag" (Irish Melody)

35. Become familiar with some of the works of George Frederick Root, who is said to have produced more war songs than any other single person. (He also wrote ballads and hymns)

"There's Music in the Air"	1854
"The Shining Shore"	1853
"The First Gun is Fired"	1859
"Forward Boys, Forward"	1861
"Tramp, Tramp, Tramp"	1863

36. Become familiar with some of the works of Henry Clay, a Civil War composer and later a composer of sentimental ballads.

"Kingdom Coming" an antislavery song
"Marching Through Georgia"
"Come Home, Father"
"The Lost Letter"
"The Ship That Never Returned"

37. Become familiar with songs of the Sentimental Nineties.
"The Picture That is Turned Toward the Wall"
"After the Ball"
"The Little Lost Child"
"White Wings"

38. Become familiar with the life and works of Paul Dresser, a successful American composer of sentimental ballads of the Gay Nineties.
"I Believe it for My Mother Told Me So"
"The Letter That Never Came"
"The Convict and the Bird"

39. Study and be able to discuss music of the early 1900's such as:
"Meet Me Tonight in Dreamland"
"Down By the Old Mill Stream"
"Let Me Call You Sweetheart"
"My Gal Sal" (published after Dresser's death)

40. To study songs from Tin Pan Alley and composers such as Harry von Tilzer.
"My Old New Hampshire Home"
"I'd Leave My Happy Home"
"A Bird in a Gilded Cage"

41. Discuss the techniques of "plugging" songs which developed in Tin Pan Alley.

42. Discuss Vaudeville and how it grew out of Minstrels.

43. Listen to and be able to discuss (or write a paper) on operetta.

"Robin Hood"	Victor Herbert
"The Wizard of the Nile"	" "
"The Fortune Teller"	" "

44. Study Show Boat by Kern and Hammerstein and be able to explain how this "operetta" differs from traditional operetta.

45. Listen to and be able to recognize music from Musical Comedy such as:

Yankee Doodle Dandy	Cohan
The Cat and the Fiddle	Kern
Oklahoma!	Rodgers
West Side Story	Bernstein

46. Study and be able to describe the music of the "roaring twenties".
e. g. vigorous and varied rhythmic pulse
strong and changing accentuations
alternating meters
distinct jazz colorations
nervous, high-tensioned, uninhibited

47. Study and be able to discuss the life of one or more performers of the era (1920's) such as Al Jolson.

48. Study compositions which show the use of the tools of jazz (blues harmonies, the rhythms and accentuations of jazz, jazz colorations, (etc.) as found in the popular music of the 10's and 30's.

e.g. "Swanee"	Gershwin
"Rhapsody in Blue"	"
"Sentimental Me"	Rodgers

49. Study and be able to discuss music with social significance such as:

"Brother Can You Spare a Dime?"	Depression
"Pins and Needles"	Revue which ridiculed unionism, capitalism, fascism, etc.
"This is the Army"	
"Call Me Mister"	(after war)

50. Explain the differences in the music of World War I, World War II and the Korean and Vietnam wars.

51. Listen to and be able to explain the folk music of the western movement in the early history of the country.

52. Listen to and be able to explain the musical influences of work songs and (field) hollers on sea chanties and similar folk songs.

53. Study folk songs about railroading.

54. List other songs which depict various stages in the development of our country such as:

mountain ballads	
life in mining towns	("The Little Old Sod Shanty")
settling the west, etc.	("We'll Hunt the Buffalo")
life on the rivers	("Down the Ohio ")
wireless, telegraph, etc.	("I Guess I"ll Have to Telegraph My Baby")

55. Listen to as many of the songs that are compiled in objective number 30 and be able to discuss the changes in the styles of music.

56. Listen to and be able to discuss music from musical plays as a form of popular music.

57. Listen to and be able to discuss music from movies as a vehicle for the plot and as an influence on popular music.

58. Listen to and be able to discuss music of television programs and commercials to determine impact on popular music.

59. Study, listen to and discuss songs of protest (e.g. by Bob Dylan).

60. Explain the influence of technology (or the lack of it) on popular music in the eighteenth century.

61. Explain the influence of technology on popular music in the nineteenth century.

62. Explain the influence of technology on popular music in the twentieth century.

63. Create an "electronic" composition using a tape recorder.

64. (optional-equipment availability, determining factor) Create a composition using an electronic device such as a synthesizer.

III. Development of Jazz

Objective #3: The student will increase his knowledge of the development of jazz by performing the following suggested activities as measured by self and teacher observation.

65. Recognize aurally a minimum of four unique characteristics of jazz.

66. Recognize aurally an altered timbre of a trumpet and a trombone.

67. Summarize in your words, the meaning of the following: syncopation, blue notes, timbre, mutes improvisation, style, bossa nova, jazz, rock.

68. Sing on a neutral syllable the exercises on the top of p. 259 (Making Music Your Own) for the purpose of understanding the function of flatted thirds and sevenths in jazz.

69. Read the syncopated rhythm patterns in at least four of the following songs: (Making Music Your Own)
"Banuwa," p. 198
"Everybody Loves Saturday Night," p. 127
"Goin' Down the Road," p. 202
"If I Had a Hammer," p. 137
"Jamaica Farewell," p. 141
"O Mary, Where is Your Baby?" p. 239
"Puttin' on the Style," p. 124

70. Perform by singing or playing one of the parts of the following songs:
Wade in the Water, p. 135
Joe Turner Blues, p. 144

71. Recognize and describe aurally the term hollers.

72. Outline a brief history of hollers from the cotton fields to river boats.

73. Recognize aurally and describe work songs with their call and response.

74. Describe how Negro rowing songs (work songs) influenced sea chanties the world over.

75. Study "John Henry" a famous Negro folk song.

76. Outline a brief history of work songs including prison experiences which kept them in existence.

77. Listen to the famous Negro folk and Rhythm and Blues singer Huddy (Leadbelly) Ledbetter in such songs as "Good Night Irene", "Rock Island Line", "John Henry", etc.

78. Listen to the album Music of the South, Vol. 1: Country Brass Bands.

79. Discover the blues form by creating a 12-measure blues.

80. Describe the use of the standard 12-bar blues in "Franky and Johnny."

81. Describe the chord progressions in jazz as part of the explanation of jazz players' ability to improvise.

82. Discuss or write a brief paper about the early history of jazz.

83. Compare and contrast the following in relation to jazz: ragtime, Dixieland, vibrato, contrapuntal texture, boogie-woogie, New Orleans style.

84. Explain alla breve (cut time).

85. Count and clap rhythm patterns in $\frac{2}{4}$ and ¢.

86. Describe the development of jazz to the Swing Era:
    a. orchestration
    b. improvisation
    c. dance

87. Describe the influence of recording improvements on "jazz" performed by big bands.

88. Identify the term riff (a musical device) as it is used by swing bands.

89. Identify riff aurally in swing music such as Riff Interlude by Count Basie.

90. Compare the sounds of early jazz with later jazz in regard to its beat, size of the bands, use of riffs, use of improvisation and the use of written music.

91. Define and identify aurally rides in jazz.

92. Explain differences among Bop and Cool Jazz and Rock 'n' Roll.

93. Listen to Rhythm and Blues music which followed Jazz.

94. Discuss how Rhythm and Blues absorbed gospel, Country and Western, and folk and became Rock 'n' Roll.

95. Listen to and be able to discuss development of Ragtime out of piano style jazz.

96. Aurally describe "walking bass" as it refers to jazz.

97. Listen to Boogie-Woogie which followed Ragtime.

98. Count and clap four rhythm patterns (to include syncopation) separately and then all four with a group.

99. Perform (play or sing) one of the parts of the song "Good News", p. 146 Making Music Your Own 8.

100. Demonstrate an understanding of the musical term D. S. al Fine by the accurate performance of a song using this device.

101. Perform "Good News" in another manner by singing it as a round with the class.

IV. Rock and Roll

Objective #4: The student will increase his knowledge of the history of Rock and Roll by performing the following suggested activities as measured by self and teacher observation.

102. Listen to and be able to define "race" records of early 1950's (example artists: Chuck Berry, Bo Diddley, Muddy Waters, and John Lee Hooker). These recordings were primarily by and for blacks.

103. Listen to and be able to discuss a significance of 1954 releases of The Crows' modified version of Rhythm and Blues in "Hucklebuck", "Long Gone" and "Pink Champagne".

104. Explain the impact of television on radio programs and profits.

105. Explain how the transistorized portable radio helped to advance the popularity of Rock and Roll.

106. Listen to and discuss the "billy" style of Elvis Presley's 1955 release of "Mystery Train".

107. Discuss Presley's use of guitars in the following 1956 releases: "Heartbreak Hotel", "Love Me Tender", "Blue Suede Shoes".

108. Compare and contrast the style of Bill Haley's (1955) "Rock Around the Clock" to Presley's "Mystery Train".

109. Listen to The Chords' recording of "Sh-Boom" and compare it with The Crew Cuts' arrangement of the same song.

110. Listen to some Rhythm and Blues recordings which influenced Rock and Roll such as "Honky-Tonk", 1956-57-Bill Doggett and "Mabelline"-Chuck Berry.

111. Compare Little Richard's 1950's hits with the others studied in objectives 102, 103, 104. ("Long Tall Sally", "Ready Teddy", "Rig it Up", "Slippin' and Slidin'".

112. Explain how music truly expresses signs of the times. e.g. (emphasis on teenagers) from 1956 on- "Teen Age Crush"-Tommy Sands, "A Teenager's Romance"-Ricky Nelson, "Sweet Little Sixteen"-Chuck Berry.

113. Discuss the lyrics of early rock music in relation to the importance of the rhythm.

114. Discuss Pat Boone's contrasting style in regard to Presley's.

115. Compare and/or contrast popular rock singers of the 1950's.

Elvis Presley	sexy
Pat Boone	youthful optimism
Ricky Nelson	sincerity
Paul Anka	vivacious
Bobby Darin	arrogant

Franky Avalon, Fabian, Sal Mineo, etc.

116. Listen to and describe the country and western influence on rock through recordings by the Everly Brothers. (e.g. "Bye Bye Love" and "Wake Up Little Susie")

117. Listen for country and western influences by analyzing the 1957 Buddy Holly release of "That'll Be the Day".

118. Discuss the apparent growth of Rock and Roll in England by the 1958 tour of England by Buddy Holly and the Everly Brothers.

119. Listen to and discuss the early music of some of the English rock groups:
The Beatles
The Rolling Stones
The Animals
The Dave Clark Five
Herman's Hermits
Gerry and the Pacemakers

120. Explain how this "British" rock sound dominated the American scene until the influence of folk on rock.

121. Give a brief history in writing of Bob Dylan's migration from the west to New York (1961) and his subsequent success as a protest poet and musician.
"Blowin' in the Wind"
"With God on Our Side"
"Masters of War"

122. Study Bob Dylan's techniques of combining folk with rock to become the leader of a new style "folk-rock."

123. Study the music of other "folk-rock" singers:
The Birds
Barry McGuire
Simon and Garfunkel
Sonny and Cher
Janis Ian
Arlo Guthrie
Donovan
Joan Baez
Richie Havens

124. Describe the influence of "Soul" music on rock with the performances of The Supremes and The Four Tops.

125. Listen to soul music (today's blues) by at least two of the following:
James Brown
Aretha Franklin
Otis Redding
Ray Charles

126. Describe the impact that electronic instruments had on the acceptance of rock.

127. Describe the rock style of "exploiting" the voice. (e.g. raising the glissando, speech, falsetto, etc.)

128. Describe the use of 8 to 16-track tape recorders in producing instrumental rock.

129. Describe the use of harmony in rock.

130. Describe new and inventive uses of meter and rhythm in rock.

131. Describe the use of sitars and other "oriental" instruments in raga-rock. (tamboura, Greek buzukie and santuri, the Arabic oud, and the Turkish cymbolam)

132. Describe and aurally identify the raga-rock use of the pentatonic scale.

133. Describe acid-rock. (Exploited electronic sounds and instruments to produce an emotion-charged style that reflects the psychodelic experience.)

134. Listen to examples of acid-rock such as:
"Somebody to Love"-Jefferson Airplane
"Summer in the City"-Lovin' Spoonful
"Strawberry Fields Forever"-The Beatles
"Penny Lane"-The Beatles

135. Give examples of songs produced in "studio rock style."

136. Describe the use of tape loops in recording rock.

137. Describe the use of Moog synthesizers and theremins in rock.

138. By listening to the Righteous Brothers, explain what is meant by the "wall of sound" in recording rock songs.

139. Present current rock recordings to a class and describe its many musical components.

140. Write a brief history of rock and roll music.

The four nine-week units are assuming that the classes will meet daily and the units are lettered A, B, C, and D. A must precede B, B must precede C, etc.

A student's rate of progress may be determined by: musical background; musical ability; physical dexterity; interest.

TEXT: Units A and B are designed for The New Guitar Course Book 1 by Alfred d'Auberge and Morton Manus.

Units C and D are designed for The New Guitar Course Book 2 by Alfred d'Auberge and Morton Manus.

The units are divided into lessons as a guide only. Some students will progress faster and others considerably slower. The extra lessons following unit D are to complete Book 2.

MAJOR OBJECTIVE

THE STUDENT WILL INCREASE HIS COMPREHENSION OF GUITAR BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY SELF AND TEACHER OBSERVATION.

Activities:

1. Name the following parts of the guitar: head piece, turning pegs, nut, frets, fingerboard, pick guard and bridge.
2. Demonstrate the correct positions for holding a folk guitar (standing position and sitting position). See page 3 of the text.
3. Demonstrate the correct manner to hold a pick.
4. Correctly "number" the fingers of the left hand for fingering a guitar. See page 4 of the text.
5. Name the lines and spaces of the treble music staff. See page 5 of the text.
6. Describe and point out measures on a music staff. See page 5 of the text.
7. Explain the proper care of and storage of the school's guitars.
8. Explain and demonstrate the playing of E, F, and G notes on the first string E. (Page 6)
9. Play the exercise which utilizes E, F, and G on page 6 of the text.

10. Play smoothly and accurately the song "Playing With E, F, G." (Page 6)

11. Play smoothly and accurately the song "Doubling Up" on page 7.

12. Play smoothly and accurately (correct fingering, etc.) the song "Mixing It Up" on page 7. This song introduces more variety of note progression.

13. Play smoothly and accurately the song " 'E' Nuff." on page 7. This song introduces more skipping in the melody.

14. Demonstrate the correct fingering of the notes on the second string B; B, C, and D. (Page 8)

15. Play smoothly and accurately the exercise utilizing B, C, and D on the second string. (Page 8)

16. Play accurately the first song to incorporate more than one string - "Two-String Rock." (Page 8)

17. Play "Two-String Rock" with ease. (Page 3)

18. Explain the purpose and meaning of time signatures using the examples on page 9.

19. Explain and demonstrate the time values of quarter notes, half notes, dotted half notes and whole notes. (Page 9)

20. Play smoothly and accurately the first song which incorporates a time signature and a variety of note values using the song "Beautiful Brown Eyes" page 10.

21. Demonstrate further an understanding of the time value of notes by playing smoothly and accurately the song "Guitar Rock" on page 10.

22. Demonstrate further an understanding of the function of a time signature as it relates to the value of notes by playing smoothly and accurately the song "Jingle Bells" on page 10.

23. Demonstrate the correct way to play G and A on the third string G using the exercise below the diagram picturing the correct way to do so.

24. Play accurately and smoothly the song "Au Clair De La Lune" which uses only these three notes: open-string G, A on the third string G, and open-string B on page 11.

25. Play accurately and smoothly the first song to incorporate the skill of playing on three strings - "Three-String Rock" page 11.

26. Play a slightly more difficult song using the first three strings - "Aura Lee" page 12.

27. Demonstrate the ability to read and play many skips in a melody by playing smoothly and accurately the song "Go-Go Rock" on page 12 of the text.

28. Demonstrate the ability to play a variety of note values accurately by playing the song "Lil' Liza Jane" on page 12 of the text.

29. Demonstrate the ability to read and play chords by studying and playing the examples on page 13.

30. Demonstrate an understanding and ability to read and play the three-string C chord by using the exercise on the top of page 14 of the text.

31. Play "Nelly From Guam" with ease and accuracy on page 14.

32. Execute a quarter rest using the method described at the bottom of page 14. (Mute the strings with the palm of the right hand.)

33. Play the song "Rock 'N' Rhythm" accurately, especially the rhythms created by the quarter rests. (Page 14)

34. Read and play the three-string G_7 chord as introduced in the exercise on the top of page 15.

35. Play the song "Country Rock" on page 15 which includes the three-string C chord and the three-string G_7 chord as well as quarter rests.

36. Play the song "Love Somebody" on page 15 of the text.

37. Accompany the song "Love Somebody" by playing the chords indicated above the music staff. (Page 15)

38. Explain and demonstrate the playing of the D, E, and F notes on the fourth string D. (Page 16)

39. Play smoothly and accurately the song "Nonsense Song" which utilizes the "new" E and D. (Page 16)

40. Play with ease and accuracy the notes D, E, and F on the fourth string by learning the song "Reuben Reuben" page 16.

41. Play correctly the four-string G chord as explained on the top of page 17 of the textbook.

42. Demonstrate an understanding of ties in music by playing correctly the song "On Top Of Old Smoky" (page 17).

43. Play "On Top Of Old Smoky" (page 17) with ease and accuracy.

44. Play "G Whiz" (page 17) with ease and accuracy.

45. Play the notes A, B, and C on the fifth string A (page 18).

46. Play with accuracy the song "Volga Boatman" which includes the new notes.

47. Demonstrate an understanding of repeat signs by playing "Volga Boatman" accurately (page 18).

48. Learn to play smoothly and accurately the song "Peter Gray" on page 18.

49. Play the four-string chords G chord and G_7 chord as presented on the top of page 19.

50. Play smoothly and accurately the four-string G and G_7 chords in a song by learning "Buffalo Gals" (page 19).

51. Continue work on "Buffalo Gals" (page 19) until a high degree of musical accuracy is achieved.

52. Accompany the song "Buffalo Gals" by playing the chords indicated above the music staffs.

53. Show further skill in playing four-string chords by learning the song "Low-Down Rock" on page 19 of the textbook.

54. Demonstrate the ability to play accurately high A on the first string E by playing the exercise below the diagrams on page 20.

55. Play the high A in a piece of music by learning to play smoothly and accurately the song "Liverpool Rock" page 20.

56. Play the song "The Riddle Song" on page 20.

57. Play the chord accompaniment to the song "The Riddle Song" page 20.

58. Play either part of "The Riddle Song" with the teacher or another student as a duet.

59. Explain incomplete measures, and to be able to define UP-BEAT and PICK-UP notes as illustrated at the top of page 21 of the textbook.

60. Explain the function of time signatures.

61. Count accurately and play a piece of music which has pick-up notes (incomplete measures) in it by learning the song "A-Tisket, A-Tasket" on page 21.

62. Count accurately and play a piece of music which has a different example of incomplete measures that the piece named in lesson 26 by learning the song "The Yellow Rose of Texas" page 21.

63. Play the notes E, F, and G on the sixth string E as presented on the top of page 22.

64. Play accurately and smoothly the three exercises designed for facility in playing the new notes on page 22.

65. Play the natural scale on the guitar utilizing all of the notes learned up to this point. (From the open sixth-string E to the high A on the first-string E.)

66. Demonstrate an understanding of the following tempo signs by learning accurately "three-tempo rock" (page 23): Andante (SLOW); Moderato (MODERATELY); Allegro (FAST).

67. Play "Lightly Row" page 23 with correct fingering, smooth timing and appropriate tempo (moderato).

68. Play "The Blue Danube Waltz" page 23 with accuracy of fingering, timing and tempo (allegro).

69. Play "The Blue Danube Waltz" accurately and with ease.

70. Learn to play "Country And Western Duet" part one in preparation to playing it as a duet page 24.

71. Learn to play "Country And Western Duet" part two in preparation to playing it as a duet page 24.

72. Play part one and then part two (or vice versa) of "Country And Western Duet" page 24 with the teacher or another student.

73. Demonstrate an understanding of dynamics by playing the song "Echo Waltz" on page 25 accurately with all proper dynamics.

74. Demonstrate an understanding the following rests by learning both parts of the duet "The Desert Song" page 26: quarter rest, half rest, whole rest.

75. Play accurately a piece of music utilizing dynamic and tempo markings (combined tempo markings of allegro moderato) by learning "Echo Rock" page 26.

76. Play the four-string C chord as illustrated on the top of page 27 of the textbook.

77. Play smoothly and accurately the song "Largo From The New World Symphony" page 27.

78. Play and accompany with chords the song "Tom Dooley" page 27.

79. Play or accompany the song "Tom Dooley" page 27 while singing it.

80. Learn to play with smoothness and accuracy the song "Chiapanecas" part one on pages 28 and 29 of the textbook.

81. Learn to play with smoothness and accuracy the song "Chiapanecas" part two on pages 28 and 29.

82. Play with smoothness and accuracy first one part and then the other part of "Chiapanecas" as a duet with the teacher or another student.

83. Demonstrate an understanding of the time value of eighth notes by playing the samples illustrated on the top of page 30 of the text.

84. Demonstrate the skill of up and down strokes by playing "Eighth-Note Bounce" page 30 with smoothness and accuracy.

85. Further sharpen the skill of playing up and down strokes in accurate time and tempo (allegro) by learning the song "She'll Be Comin' Round The Mountain" page 30.

86. Extend the skill of playing up and down strokes by including chords by learning to play the song "Walkin' Bass Rock" page 31 with accuracy and smoothness.

87. Learn the speed drill No. 1 on page 31 skillfully enough to be able to play it up to allegro tempo.

88. Play and to sing while playing the accompaniment of a piece of music by learning "This Old Man" page 31.

89. Demonstrate an understanding of the musical symbols (signs crescendo and diminuendo) by playing "This Old Man" which incorporates these signs.

90. Explain the relationship of each fret on the guitar to whole and half steps (page 32).

91. Explain the musical signs, sharps #, flats b and naturals ♮ as related to the frets (page 32).

92. Play accurately and with understanding the chromatic scale on page 33.

93. Play the song "Chromatic Waltz" on page 33 accurately.

94. Play the song "Chromatic Rock" utilizing: chromatics, dynamics, dynamic signs, tempo marking, rest (accurately and smoothly) page 33.

95. Demonstrate the skill of playing the four-string chord D_7 as illustrated on page 34 of the textbook.

96. Play a piece of music which includes the D_7 chord by playing the song "Camptown Races" page 34.

97. Play accurately a piece of music which incorporates accidentals (instead of a key signature) by learning the song "Four-Beat Blues" page 34.

98. Play smoothly and accurately the song "The Crawdad Song" page 35 - the notes and chords as well as the chord accompaniment. (This song gives more practice of the D_7 chord.

99. Play accurately the rhythms, tempo, chords and accidentals in the song "Rockin' The Bach" page 35.

100. Learn to play with ease and accuracy the song "Country Fair" using up strokes where applicable for smoothness, page 36.

101. Practice Speed Drill No. 2 until skillful enough to play it at allegro tempo.

102. Play a piece of music which has a double ending by learning part one of the song "Rhythm and Blues Duet," page 37.

103. Accompany a piece of music which has a double ending by learning part two of the song "Rhythm and Blues Duet."

104. Play either part of "Rhythm and Blues Duet" accurately enough to play it with the teacher or another student.

105. Explain the construction of a major scale by studying page 38 of the textbook.

106. Explain and play the major scales of C, G, and F as described and illustrated on page 39.

107. Explain the function of key signatures in music.

108. Play and accompany a song in the key of C by learning and playing accurately the song "Down In The Valley," page 40.

109. Play and accompany a song in the key of G by learning and playing accurately the song "Gaily The Troubadour," page 40.

110. Play a song in the key of F major by playing accurately the song "Billy Boy," page 40.

111. Play smoothly and accurately "Boogie Rock," page 41 which utilizes up and down strokes, tempo, fermata, and accidentals.

112. Play in exact time the two parts of "Accidental Blues" duet page 41. Play first one part and then the other of "Accidental Blues" with the teacher or another student.

113. Describe and explain dotted quarter notes by using and practicing the preparatory drill on page 42 of the text.

114. Play songs which have dotted note and tied note rhythms by learning to play the following songs with accurate timing: "Auld Lang Syne" page 42, "Cindy," page 43 and "London Rock," page 43.

115. Learn with smoothness and accuracy part one of the duet "Chuckin' Around," pages 44 and 45. Up strokes are to be used where applicable for improving stroking techniques.

116. Play with smoothness and accuracy part two of the duet "Chuckin' Around" pages 44 and 45.

117. Play with smoothness and accuracy first one part and then the second part of "Chuckin' Around" with the teacher or another student.

118. Explain the construction of a major scale (this is a review) page 2.

119. Play either part one or part two of "C SCALE IN CONTRARY MOTION," page 3 with the teacher or another student.

120. Play "SPEED BUILDER IN C" in any tempo that the teacher designates.

121. Play with accuracy a song with many skips by learning the song "SKIPPING ONE NOTE," page 3.

122. Play with ease the following chords by reviewing them (top of page 4); four-string C chord, G chord, G_7 chord and D_7 chord. The exercise below the illustrations is to be used.

123. Play correctly the double endings, tempo, rests, chords, and dynamics of "FOUR-STRING THING," page 4.

124. Play dotted note rhythms and eighth note patterns smoothly and correctly in the song "ROCK 'N' RIEF," page 5.

125. Play correctly and in allegro tempo the song "ROCK ISLAND REEL," page 5.

126. Demonstrate an understanding of the key of G major by play it (both parts) in "G SCALE IN CONTRARY MOTION" with the teacher or another student, page 6.

127. Improve the skill of playing the G major scale by practicing "SPEED BUILDER IN G," page 6.

128. Play the song "CAN-CAN" in the key of G, page 6. The repeat sign is to be observed.

129. Play the C major scale and the G major scale when called to do so by the teacher. Review pages 3 and 6.

130. Play with ease and accuracy part one of the duet "PARADE OF THE TIN SOLDIERS," page 7.

131. Play with ease and accuracy part two of the duet "PARADE OF THE TIN SOLDIERS," page 7.

132. Play first part one and then part two of the duet "PARADE OF THE TIN SOLDIERS," page 7, with the teacher or another student.

133. Play and accompany with chords, the song "CORN-STALK FIDDLE," page 8.

134. Play "CORNSTALK FIDDLE" with ease as well as accuracy by practicing it more.

135. Play the song "ARKANSAS TRAVELER," page 8.

136. Play correctly and up to tempo the song "STRAIGHT EIGHT ROCK," page 8.

137. Study and be able to explain the three principal chords in the key of G major; tonic chord, sub-dominant chord, and the dominant chord (G, C, and D_7) page 9.

138. Play well the six-string G chord and the five-string C chord as illustrated on page 10. The exercises provided will give the necessary practice.

139. Play an accompaniment with the four string D_7 chord with its bass note, page 11.

140. Play with smoothness, accuracy and the correct tempo the solo part of "OLD DAN TUCKER," page 11.

141. Play an accompaniment to a piece of music in the key of G major using the bass notes of the chords as written in the accompaniment part of "OLD DAN TUCKER," page 11.

142. Play either part of "OLD DAN TUCKER" with the teacher or another student. Play the alternating bass notes in the key of G major as presented on page 12 of the text.

143. Master the technique of accompanying in the key of G major by playing accurately "ACCOMPANIMENT IN G MAJOR," page 12.

144. Play both parts (solo and accompaniment) of the song "OH, HOW HE LIED," page 13. Sing while accompanying the song "OH, HOW HE LIED" (All three verses!).

145. Play with skill the solo part and accompaniment of "THE HORSES RUN AROUND," page 14.

146. Play either part as a duet "THE HORSES RUN AROUND" with the teacher or another student.

147. Play with one of three alternate fingerings the third, D and B together, by learning with smoothness and accuracy the song "DOUBLE NOTE BLUES," page 14.

148. Play a bass solo with chord accompaniment by practicing the example given on the top of page 15 of the text.

149. Play a bass solo with chord accompaniment by learning to play smoothly and correctly "LOW DOWN BLUES," page 15.

150. Review page 14 and the top of page 15.

151. Play accurately and sing while accompanying the song "ALMA MATER," page 15.

152. Demonstrate an understanding of triplets by playing in correct time the exercise provided on page 16 of the text.

153. Play a piece of music having triplets in it by learning accurately "BEAUTIFUL DREAMER" in andante tempo, page 16.

154. Play "BEAUTIFUL DREAMER" with ease as well as accurate time by practicing it more.

155. Gain more skill and understanding of triplets by learning correctly the piece "TRIPLE VIBRATION," page 17.

156. Play a Rock 'n' Roll triplet rhythm in a song by learning to play smoothly and accurately "COUNT YOURSELF IN!" page 17.

157. Explain the structure of a minor scale by studying page 18 of the textbook.

158. Play "E MINOR SCALE IN CONTRARY MOTION" duet with the teacher or another student.

159. Play correctly "MINKA, MINKA" in the key of E minor, page 19.

160. Play accurately and with skill the three principal chords in the key of E minor: E minor, A minor and B_7 as presented on page 20.

161. Play accurately and with skill the bass and alternating bass notes of the three principal chords in the key of E minor as presented on page 20.

162. Play slowly but accurately "INFIRMARY BLUES" on page 21.

163. Play the accompaniment (in E minor) for the piece "LA CUMPARSITA," page 21.

164. Play the 5 string C chord, the 4 string F chord, and the 6 string G_7 chord which are the three primary chords in the key of C.

165. Play accurately and smoothly "ACCOMPANIMENT IN C MAJOR," page 23.

166. Play both the solo and the accompaniment parts of "OUR BOYS WILL SHINE TONIGHT" which is in the key of C major, page 24.

167. Play triplets employing either all down strokes or alternating down strokes and up strokes by practicing the TRIPLET STUDY on page 24.

168. Play both the solo and accompaniment parts of "WHO'S GONNA SHOE YOUR PRETTY LITTLE FOOT?" page 25.

169. Play the chord sequence C, Am, F, G (or G_7) which is known as a "turn-around" in Rock 'n' Roll by learning to play with skill the four ways suggested "FOUR WAYS TO TURN," page 25.

170. Play with skill and ease bass runs without chord changes by doing all of the examples on page 26. These examples include:

C chord with Fundamental Bass

C chord with Alternating Bass

G or G_7 with Fundamental Bass

G or G_7 with Alternating Bass

F with Fundamental Bass

F with Alternating Bass

D_7 with Fundamental Bass

D_7 with Alternating and Fundamental Basses

171. Play with skill and ease bass runs with chord changes by doing all of the examples on page 27. These examples include:

From C to G (7) and back to C in 3 and in 4

From C to F and back to C " " " " "

From G (7) to C and back to G(7) " " " "

From G to D_7 and back to G " " " " "

172. Explain six-eight time and how to count it, page 28.

Play a piece of music in accurate time when it is in six-eight by learning "PADDY WHACK," page 28.

Play "PADDY WHACK" correctly by observing the D. S. al Fine and Fine musical directions.

173. Play with accuracy dotted note rhythms in six-eight time by learning correctly "THE EYES OF TEXAS," page 28.

174. Play both parts of a duet in six-eight time by learning accurately parts one and two of "SIX-EIGHT ROCK," page 29. When learned, it is to be played with the teacher or another student.

175. Explain the relationship between the key of C major and the key of A minor by studying and using the illustration on page 30.

176. Play the A minor scale by playing A MINOR SCALE IN CONTRARY MOTION (Duet) with the teacher or another student, page 30.

177. Play the three principal chords in A minor by learning the following (pages 30 and 31):

5 string Dm chord

Dm with bass and alternating bass note

6 string E_7 chord

E_7 with bass and alternating bass note

174. Play "COME BACK TO SORRENTO" and its chord accompaniment which is in the key of Am, page 31.

175. Play a piece of music in waltz time (in the key of Am) as well as its alternate bass and chord accompaniment by learning accurately "DANUBE WAVES," page 31.

176. Explain and play the F major scale, page 32.

177. Play with the teacher or another student "F SCALE IN CONTRARY MOTION" (Duet), page 32.

178. Play a piece of music in the key of F major by learning accurately "RAKES OF MALLOW," page 32.

179. Explain and demonstrate time signature as presented in "THE AMERICAN PATROL," page 32.

180. Play "THE AMERICAN PATROL" in accurate time and by using the correct dynamics.

181. Play "LO-HI ROCK," page 33, moderately fast being careful to observe the accidentals, ties, repeats, and dynamics.

182. Play a piece of music in the key of F major which has many skips in it by learning accurately "CHICKEN REEL," page 33.

183. Play with skill and accuracy the three principal chords in the key of F major by learning the following (pages 34 and 35):

4 string F chord

4 string B_b chord

B_b chord with bass note

B_b chord with bass and alternating bass

5 string C_7 chord

C_7 chord with bass note

C_7 chord with bass and alternate bass

184. Play smoothly and accurately "ACCOMPANIMENT IN F MAJOR" on page 35 of the text.

185. Play accurately the solo and accompaniment parts of "A FOR ALWAYS," page 36. Also sing and accompany it.

186. Play accurately the solo and accompaniment parts of "CARELESS LOVE," page 36. Use alternating basses in the accompaniment.

187. Play another Rock 'n' Roll "Turn-Around" using this sequence: F, Dm, B_b, C, or C_7.

188. Play another song in the key of F major by learning "I KNOW WHERE I'M GOING," page 36.

189. Play smoothly and accurately "TRIPLE-BEAT ROCK" on page 37 (part one).

190. Play part to arpegiated chords by observing the ties in "TRIPLE-BEAT ROCK."

191. Explain the relationship of the key of F major to the key of D minor by using the example on page 38.

192. Play with the teacher or another student "D MINOR SCALE IN CONTRARY MOTION," (Duet) page 38.

193. Play skillfully the following (pages 38 and 39):

5 string Dm with bass and alternate bass note

4 string Gm with bass and alternate bass note

6 string A_7 with bass and alternate bass note, first form

6 string A_7 with bass and alternate bass note, second form

194. Play smoothly and accurately a rock song in Dm by learning "MIDNIGHT SUN," page 39.

195. Play accurately another song in Dm by learning "BATTLE OF JERICHO" page 40 and to be able to play an accompaniment for it using the indicated chords above the music staff.

196. Play part of "GO DOWN MOSES," page 40, another piece in Dm.

197. Play skillfully part two of "GO DOWN MOSES," page 40, so as to be able to play this song as a duet.

198. Explain the key of D major and to be able to play the major scale in D, page 41.

199. Play "D SCALE IN CONTRARY MOTION" (Duet) as a duet, page 41.

200. Practice the "SPEED DRILL" on page 41 until accurate in all tempos.

201. Play "DEVIL'S DREAM" which is in D major and includes many skips in the melody, page 41.

202. Play skillfully and accurately the three principal chords in the key of D major. These include (pages 42 and 43):

    5 string D chord

    D chord with bass note

    D chord with alternate bass note

    6 string G chord

    6 string A_7 chord, first form

    6 string A_7 chord, second form

203. Play smoothly and accurately "ACCOMPANIMENT IN D MAJOR" on page 43.

204. Play well the solo and accompaniment parts of "WHEN THE SAINTS GO MARCHING IN" which is in the key of D major, page 43.

205. Sing and accompany self "WHEN THE SAINTS GO MARCHING IN."

206. Sing and play "GREEN GROW THE LILACS," page 44.

207. Play well (as a solo or as a duet) part one of "EL CHOCLO," pages 44 and 45.

208. Play "EL CHOCLO" (pages 44 and 45) as a duet by learning part two.

209. Play smoothly and accurately "3-D ROCK," page 46.

210. Play "3-D ROCK" as a duet by playing either of the two rhythms suggested at the top of page 46 and by observing the chord letters above the music staff.

MUS 13

BASIC KEYBOARD STUDY

A STUDENT'S PROGRESS WILL BE DETERMINED BY HIS MUSICAL ABILITY: ABILITY TO READ AT SIGHT; DEVELOPMENT OF TECHNICAL FACILITY; AN AWARENESS OF MUSICAL STRUCTURE; A KNOWLEDGE OF THE PRINCIPLES OF HARMONIC MOTION, EFFECTIVE CHORD VOICING, AND PATTERNS OF CONTEMPORARY CHORD PROGRESSION.

TEXT: Units I through IX are designed for A MODERN METHOD FOR KEYBOARD STUDY, Volume One, by James Progris, Berklee Series.

Unit I

Objective #1: The student will demonstrate his comprehension of rudimentary pitch and rhythmic notation; posture and hand position; exercises concentrating on white keys within one keyboard area; introduction to modern chord studies by performing the following activities.

Activities:

1. Explain the Grand Staff. See p. 1 of the text.
2. Name the two clefs and draw the proper symbol to represent each.
3. Write the musical alphabet from the f space below the g line in the bass clef to the g space above the treble clef.
4. Explain what is meant by ledger lines.
5. Relate the keyboard to the Grand Staff. See p.4 in the text. Each octave of the keyboard from c to c is identical. Study this chart carefully and play it on the keyboard.
6. Explain the meaning of a time signature.
7. Explain $\frac{4}{4}$.
8. Explain $\frac{3}{4}$.

9. Explain $\frac{2}{4}$.

10. Explain $\frac{5}{8}$.

11. Explain what time durations are.

12. Describe what the duration of a tone is called.

13. Describe what the duration during which there is silence is called.

14. Explain the note durations and the rest durations. See p. 4 in the text.

15. Explain the duration of a note or rest followed by a dot. Give the number of counts per example. See p. 4 in the text.

16. State the five basic rules of posture for the keyboard.

17. Explain the five basic rules for correct hand position.

18. Correctly number the fingers of both hands for the keyboard.

19. Write the rules for sight reading. See p. 6 in the text.

20. Practice sight reading from one of the other texts in the room as well as from the basic text.

21. Explain a practice routine in your own words.

22. Play each of the basic chord structures in every inversion and in close position. See p. 8 of the text, Ex. 1.

23. Play the triadic harmony chords above the given bass. Ex. 2, p. 9 in the text.

24. Explain the symbols I IV V for a given bass.

25. Play the modern four-part chord progression. Ex. 3, p. 9 in the text.

26. Play the three closest chord tones below the given melody note. Ex. 4, p. 9.

27. Explain the following chord symbols: E 7 A 7 G 7 C 6.

28. Study for reference purposes the basic chord structures on p. 10 and 11.

29. Explain and demonstrate the chord formula.

30. Explain and demonstrate the chord type.

31. Explain and demonstrate the chord symbol.

Unit II
Objective #2: The student will demonstrate his ability of technical studies limited to white keys; sight reading in two parts, alternating hands; and the study of modern chords by performing the following activities.

Activities:

1. Rest the five fingers lightly on C, D, E, F, G, in both hands.

2. Slowly lift the finger indicated by the number. The other fingers should continue to rest on the keys.

3. Attack key quickly.

4. Pause - finger rests lightly on the key.

5. Practice Exercise 1 on p. 12 for the right hand, then play the b section for left hand.

6. Use the metronome setting suggested for each exercise on p. 13 and 14.

7. Play each exercise 3 times.

8. Pay attention to the individual finger action.

9. Play the material on p. 15 alternating the right and left hand.

10. Play Exercises 3, 4, 5, 6, 7, 8 on pages 16, 17, 18, observing all metronome markings.

11. Acquire an understanding of the modern chord studies on p. 19.

12. List the 5 principles for playing the four part chords in the right hand.

13. Understand that small "m" is synonymous with the dash, as in D-7.

14. Play the chords for the blanks measures on p. 20.

14. Play the chords presented on p. 20 in the text.

Unit III

Objective #3: The student will demonstrate his knowledge of the black keys hands separately; white keys hands together; sight reading hands together in simultaneity; eighth note rhythm; II , V , I chords; by performing the following activities.

Activities:

1. Explain what accidentals are.

2. Describe what a sharp does to the pitch of a tone and give the correct symbol.

3. Describe what a flat does to the pitch of a tone and give the correct symbol.

4. Describe what a natural is used for and give the correct symbol.

5. Explain what a half-step is on the piano.

6. Explain how an accidental affects notes in a composition.

7. Describe what is meant by the term Enharmonic. See technical studies Ex. 1, p. 23.

8. Explain the less frequently used accidentals, the Double Sharp and the Double Flat and give the symbols for each.

9. Demonstrate how the same finger is used on a tone which is altered chromatically as you would use on the unaltered tone.

10. Play the exercise on p. 22 to demonstrate a chromatically altered tone.

11. Demonstrate independent finger action by playing Ex. 1 on p. 23 alternating the hands on the technical studies.

12. Play all the exercises on p. 24, 25, 26, observing the rhythm patterns, correct fingerings and metronome markings.

13. Prepare both hands to play exercise 5 a and 5 b on p. 27, 28.

14. Play the Model on p. 29, listed under Reading Material, using both hands at once.

15. Play variation a, p. 29, remembering to look at the rhythm, accidentals, and fingerings before starting to play. Sight read the selection first. Have a definite tempo in mind before you begin playing. Read ahead. Speed is not essential.

16. Look at variation b, p. 29, horizontally and vertically before playing.

17. Play Exercise 2 called Model on p. 30, then proceed to variation a and b.

18. Sight read Ex. 3 on p. 30 both a and b. You are about to encounter your first eighth notes.

19. Tap the right hand rhythms for variation a before playing.

BASIC KEYBOARD STUDY p. 6

20. Tap the left hand rhythms for variation b before playing.

21. Sight read Ex. 5, p. 31. Tap the right hand for the first 2 measures and the left hand in measures 3 and 4.

22. Play the exercise carefully.

23. Play the remaining exercises on p. 31.

24. Prepare both hands for the keyboard area on p. 32 as shown in the diagram.

25. Notice the five finger position and the starting note for each hand.

26. Play exercises 9 and 10 on p. 32.

27. Sight read Ex. 11, on p. 32, remembering to tap your rhythms before playing.

28. Play Ex. 13 on p. 32.

29. Sight read Ex. 1, p. 33; observing that the exercise is in $\frac{3}{4}$ time and the right hand will cover the keys silently while the left hand continues to play.

30. Play p. 33 and 34.

31. Observe the minimum tempo to be mastered for playing the modern chord studies on p. 35.

32. Understand the chord marking for:

$\| \text{II}\ m_7 \quad V_7 \ | \ I \ \text{Maj.}_7 \quad I_6 \ \|$ Progression

33. Play all the chords on p. 35 many times, over and over, until you feel you have mastered the chord progressions.

Unit IV

Objective #4: The student will demonstrate his comprehension of velocity exercises; use of black keys hands together; interval studies with variations, and melodies two octaves apart; sight-reading in two and three parts; dotted quarter rhythm; melodization of chord patterns; V_7 of V chord studies by performing the following activities.

Activities:

1. Play Ex. 1, right hand, p. 36, holding both notes their full four beats.
2. Play the variation, making certain the thumb remains held for four counts while you play the three quarter notes on beats 2, 3 and 4.
3. Try the same exercise on p. 36 for left hand.
4. Play the technical study on p. 37, Ex. e.
5. Play the variation, making certain a different finger is used on each whole note at the beginning of the measure.
6. Play all the technical studies on p. 37, alternating hands.
7. Sight read Ex. 2, p. 38.
8. Tap the first line of exercise 2, p. 38.
9. Play both hands together. Set your tempo first.
10. Play this exercise, using the various metronome markings suggested at the top of the page.
11. Play exercise b on p. 39.
12. Play each measure eight times on p. 40.
13. Observe the repeat signs and the fermata.
14. Sight read Ex. 1 a and b, and Ex. 2 a and b, p. 41.

15. Play Exercises 1 and 2.
16. Sight read Exercise 3, p. 41.
17. Tap Ex. 3, using both hands together.
18. Play Ex. 3 with both hands at once.
19. Practice all exercises on p. 42 and 43.
20. Sight read the Model on p. 44.
21. Tap the rhythm using both hands together.
22. Play Ex. 10, p. 44. Use a very slow tempo.
23. Practice the exercises on p. 45, observing all the dotted rhythms and correct fingerings.
24. Play the three exercises in Group II on pages 46 and 47.
25. Comprehend the modern chord studies on p. 48.
26. Play the chords in the key of C, F and G.
27. Fill in the three chord tones for B^b, E^b, A^b, D^b, and G^b major in the right hand on p. 48 and 49.
28. Play the above chords on the piano.
29. Complete the chords for the following keys: B, E, A and D major, p. 50.
30. Comprehend the melodic variation on:

$$\| \text{II M}_7 \quad \text{V}_7 \mid \text{I Maj.}_7 \quad \text{I}_6 \| \text{ Progression.}$$

31. Play all measures on p. 51, using both hands together.
32. Play all chords on p. 52.
33. Review any material in unit four you may need at this time.
34. Sight read material from any other text available in the room or materials you may have.

Unit V

Objective #5: The student will demonstrate his comprehension of velocity exercises and preparatory thumb exercises for scale study; interval studies utilizing black keys and change of keyboard area; sight-reading in two, three and four parts; harmonization of melodized chord patterns; V_7 and II chord studies.

Activities:

1. Practice the exercises on p. 53 for the right hand diatonically and using the accidentals written in parentheses.
2. Play exercise a on p. 53, using the metronome markings.
3. Practice the exercises on p. 54 and p. 55 for the left hand diatonically and using the accidentals written in parentheses.
4. Play exercises b and c on p. 54 and exercise d on p. 55.
5. Play each measure at least 8 times on p. 56 and observe the repeat signs and fermata.
6. Practice all exercises on p. 57 and 58, alternating hands.
7. Play exercise 4 a, b, c, d, p. 59, alternating hands and passing the thumb under the other fingers. The thumbs should be bent and tucked under the hand as soon as the second finger strikes.
8. Practice the exercises again, allowing the wrist to precede the hand.
9. Sight read the Model on p. 60.
10. Tap the rhythm in both hands.
11. Play the exercise, taking care to set your tempo first.
12. Play variations a, b, c, d, e, f, p. 60 and 61. Observe all rhythms in your playing.

13. Sight read Ex. 2 on p. 62.

14. Tap rhythms in both hands to Ex. 3 on p. 62.

15. Play exercise 3 on p. 62 in both hands at once.

16. Play Ex. 4 and 5 on p. 63 and observe carefully all accidentals.

17. Prepare Ex. 6, 7, 8 on p. 64 with metronome markings. Play these exercises several times.

18. Comprehend the $\frac{2}{4}$ time signature before playing Ex. 1, p. 65.

19. Tap the rhythms in both hands before playing.

20. Play Exercise 1 and 2, p. 65.

21. Prepare for the keyboard area shift on p. 67, Ex. 6.

22. Sight read the exercise first and then play the first line several times.

23. Practice p. 68, Ex. 7 and 8.

24. Study the chord progressions on p. 69.

25. Play the chords in the key of C - F and G major.

$\| \; II\,m_7 \quad V_7 \; | \; II\,m_7 \quad V_7 \; | \; I_6 \; \|$ Progression

26. Fill in your chords for the key of B^b major in the right hand on p.69.

27. Play the chords in the various keys for p. 70 - 71.

28. Study the melodic variation on

$\| \; V_7 \quad V_7 \; | \; V_7 \quad V_7 \; | \; I_6 \; |$ Progression on p. 72

29. Observe the fifth finger being used for the first descending note.

30. Play both hands together to exercises on p. 72, 73, 74.

Unit VI

Objective #6: The student will demonstrate his comprehension of the use of pedal; the C major scale, hands separately, through two octaves; preparation for the G major scale; sight reading in two, three and four parts; reading of four-part chorale variations with pedaling; accidental alterations of key signature; chord inversion drills by performing the following activities.

Activities:

1. Comprehend the names of the three pedals used on the grand piano. p. 75.

2. Demonstrate your knowledge of the Damper Pedal.

3. Demonstrate your knowledge of the Soft Pedal.

4. Demonstrate your knowledge of the Sostenuto Pedal. Use the grand piano only for the Sostenuto since many uprights and spinets have only two pedals.

5. List the three most common markings pertaining to the Damper Pedal.

6. Play the exercise in the middle of p. 76 for pedal practice.

7. Since only the Damper Pedal will be used in Volume I give the symbols to indicate the press and raise motion you will be concerned with.

8. List four uses of the Damper Pedal. See p. 77.

9. Practice the exercises on p. 78, alternating the hands both diatonically and using the accidentals in parentheses.

10. Play p. 78 again, and observe all tied notes.

11. Play p. 79 in the same manner.

12. Playing the same notes in both hands at once, do exercise 2 a and b, p. 80 and 81.

13. Play these exercises again with the metronome.

14. Prepare for the C major scale in two octaves, p. 82.

15. Play the C major scale in each hand separately.

16. Prepare for the key of G. Observe the key signature.

17. Play Exercise 4, p. 82 and make certain the thumb is turned under on C in the right hand. Play once in whole notes, quarter notes and finally in eighth notes.

18. Play the exercise for the left hand in the same manner you did your right hand.

19. Sight-read carefully p. 83 since the thumb is used under the fourth finger in both right hand and left hand.

20. Play p. 83, taking care not to push the elbow away from your side.

21. Tap the Model Ex. 1, p. 84 before playing in both hands.

22. Sight-read Var. a, b, c, d, e, f before playing p. 84 - 85.

23. Play the above exercises and observe all accidentals.

24. Play Ex. 3, p. 86, being careful to sound double notes in the right hand.

25. Before playing Ex. 4, p. 86, try the left hand alone exercising care in holding down half notes their full value.

26. Prepare exercises 5, 6, 7, p. 87.

27. Sight read the Model p. 88, involving a four part chorale with variations.

28. Observe key signature, pedaling, chord progressions, fingerings and rhythm.

29. Play the variations a, b, c, d, e, f, g, k and use the metronome markings.

30. Prepare Group II, p. 90 and 91, Ex. 1, 2, 3, 4. Notice the different key signatures and time signatures for each.

31. Play exercises 5 a and b, p. 92.

32. The keyboard area shift is employed on p. 93. Tap Ex. 6, first in the right hand, then on the second line do your left hand tapping alone. Observe the shift in both hands when sight reading.

33. Play exercise 7, p. 93.

34. Comprehend the four inversions study of modern progressions of the Minor Seventh, Dominant Seventh and Major Sixth.

35. Review your chord function and chord symbols.

36. Play the Major Sixth Chord Drill. All inversions on p. 95.

37. Complete the Major Sixth Chords yourself beginning with the $B^{b}6$ through to G_{6}. p. 95.

38. Play the Dominant Seventh Chord Drill, p. 96 and complete the chords yourself starting with the $B^{b}7$.

39. Practice the Minor Seventh Chord Drill on p. 97.

40. Complete the chords beginning with the $B^{b}7$ through to the G 7.

Unit VII

Objective #7: The student will demonstrate his comprehension of velocity exercises in the chromatic scale; C major scale, hands together, through two octaves; G major scale, hands separately, and preparation for F major; sight-reading of four part chorale with variations, and combinations of different keyboard areas; interpolation of II m 7 into V_7 of V progressions.

Activities:

1. Play each exercise at least 8 times on p. 98, alternating the hands. Prepare a, b , c and d. Study the chromatics.

2. Prepare exercise 2 a in quarter notes and exercise b in eighth notes. Observe the fingering for the C major scale.

3. Play the G major scale on p. 99, in both right hand and left hand.

4. Practice exercises a, b, c and d, using quarter notes, then eighth notes.

5. Sight-read the F major scale p. 100, ex. 4.

6. Observe the fingerings in both hands being certain the thumb turns under the fourth finger.

7. Play exercises a, b, c, d on p. 100.

8. Sight-read the keyboard area example at the top of p. 101.

9. Place fingers over the keys and play the Model in Exercise 1, p. 101.

10. Play variations a through h, taking care to observe all accidentals.

11. Tap the rhythms in both hands for Ex. 2 and 3, on p. 103.

12. Sight-read Ex. 4, p. 104. Observe the tied notes, rhythms, fingerings and intervals.

13. Sight-read the four part chorale on p. 105.

14. Play the Model and the variations a through e.

15. Review any of the variations if you forgot your pedaling.

16. Practice Exercise 1 in Group II, p. 106. Observe the melody going from treble clef to bass clef.

17. Play exercise 3 on p. 107. Be extra careful of the key signature and the accidental which occurs throughout.

18. Practice exercise 5 on p. 108, hands alone until you feel comfortable with the fingerings in the left hand.

19. Play both hands together on Exercise 5 when you have mastered each hand separately.

20. Practice several times the combined keyboard areas in C major on p. 109.

21. Tap the rhythms in exercises a and b, p. 109. Do this both hands at once.

22. Practice several times the combined keyboard areas in F major at the top of p. 110.

23. Tap the rhythms for exercise a using your both hands together.

24. Play exercise very slowly.

25. Practice the combined areas in G Major several times at the top of p. 111.

26. Tap the rhythms for exercise 9 a and 9 b, p. 111, using your both hands together.

27. Play both exercises slowly.

28. Sight-read the Model and synthetic scales in Exercise 10 a, b, c, d, p. 112 and 113.

29. Prepare the chord studies on p. 114,

$$\| \text{II}\ {}^{\text{m}}_{7}\ \ {}^{\text{V}}_{7} \mid \text{II}\ {}^{\text{m}}_{7}\ \ {}^{\text{V}}_{7} \mid \text{I}\ {}^{}_{6} \|$$

30. Play the chord studies in the key of C, F and G with the minimum tempo given to be mastered on p. 114.

31. Write your chords for the remainding keys given on p. 115 through p. 116.

32. Play the chords you have written.

33. Study the Four Chord Patterns on p. 117, listed under #1, #2 and #3.

$$\| \text{I}\ {}^{}_{6}\ \ \text{VI}\ {}^{\text{m}}_{7}\ \ \text{II}\ {}^{\text{m}}_{7}\ \ {}^{\text{V}}_{7} \| \text{I}\ {}^{}_{6}\ \ \text{III}\ {}^{\text{b}\ \text{o}}_{7}\ \ \text{II}\ {}^{\text{m}}_{7}\ \ {}^{\text{V}}_{7} \|$$

$$\| \text{I}\ {}^{}_{6}\ \ \#\text{I}^{\text{o}}_{7}\ \ {}^{\text{m}}_{7}\ \ {}^{\text{V}}_{7} \|$$

34. Play the above chords in C, F and G major.

35. Complete the keys of B^{b} through C^{b} Major, pages 118 to 122.

36. Study the chord progressions in #4, p. 122.

$$\| \text{I}\ {}^{}_{6}\ \ {}^{\text{V}}_{7} \mid \text{IV}\ {}^{}_{6} \mid \text{IV}\ {}^{}_{6}\ \ \text{IV}\ {}^{\text{m}}_{6} \|$$

37. Play as many of the examples as you are capable of doing on p. 122, 123, 124.

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